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TRIPTYCH BY SEGNA DI BUONAVENTURA

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CONCERTS IN THE MUSEUM

THROUGH the generosity of a few friends of the Museum, concerts by an orchestra of fifty-two performers, selected from the best orchestras of the city, under the direction of David Mannes, are to be given in the Fifth Avenue hall of the Museum on the four Saturday evenings of this month—January 4, 11, 18, and 25—beginning at eight o'clock. These concerts are free to the public without tickets of admission, and the entire Museum, also, will be open to visitors on these evenings.

THE MUSEUM AS A LABORATORY

A DEMONSTRATION of the practical or trade value of an art museum, a proof of the educational use made of museum objects for the advantage and improvement of current design in many branches of industrial art, is seen at the Metropolitan Museum in its exhibition of objects and designs which were made for the commercial market but which, in greater or less degree, owe their conception or method of execution to the study of museum originals or other resources in allied departments. An effort has been made to gather a goodly number of examples in varied types of materials, form, color, textures, and technique generally, in many widely separated lines of production, yet all destined for the open market and all showing that museum study has been found worth while in terms of the selling value of the product which results. The most amazing variety of intention as well as of product has been the outcome of the endeavor of the Museum to "make the galleries work." Of reproduction or copying but few indications are seen, while the inspirational use of the finest pieces in traditional styles offers every assurance that American design is rapidly gaining in strength and certainty of contact with the realities of art, as expressed not only in perfect execution but also in breadth and self-possession, qualities without which pure business instincts can never achieve lasting success in the industrial arts manufacturing field.

Manufacturers and designers have found it to their advantage to use the Museum, and this means that they have found it to their business advantage. No greater test of the value of art as related to progress could be offered. Design has been able to demonstrate its own salability, which indicates a by no means insignificant forward step in our valuable art producing trades, trades which represent an annual expenditure of no less than \$500,000,000 for home furnishings alone. The pieces seen in the exhibition of work by manufacturers and designers prove that these manufacturers at least have appreciated that taste is an asset in trade as in life generally. And this, said in business language, means that design sells. Industrial art products since the beginning of time have commanded higher prices only in proportion as a higher degree of attractiveness was superadded to absolute mechanical perfection and suitability for a given purpose. The exhibition which opens in Galleries J8 and 9 on January 13 contains several hundred examples in a score of manufacturing and designing fields, and each piece is an argument for the outstanding need of infusing art into daily life by the direct route of making it an indispensable requirement in all industrial art products from rugs to jewelry, from chairs to chinaware.

The questions may be asked: how do manufacturers and designers use the Museum? and what methods does the Museum use to facilitate the use of its materials?

The possible uses of the collections and the various ways in which the searcher after information may make use of his findings are indicated in the letter of invitation to prospective exhibitors, an excerpt from which follows:

"Whether your field is metalwork, tiles, plaster, stained glass or costume design, whether you make reproductions of colonial furniture or re-design a silver goblet for commercial use, whether you have worked from Byzantine ivories or Flemish tapestries, in jewelry or architectural terracotta, whether you are designer or manufacturer, decorator or

craftsman, if the resources of this Museum have been of avail in working up your product, your work will be needed for this exhibition."

From this it will appear that the use of an object of art from an inspirational viewpoint is very much like the use of a book for study. The same volume may offer untold riches to one student and remain cold and blank to another. An Italian gesso-covered and painted picture frame may seem a long cry from the modern market, yet it has been studied by a New York manufacturer of tapestries. An Athenian vessel twenty centuries old has been passed by thousands of visitors until a designer of commercial containers saw in this as in nothing else that had come to her notice a possibility for a modern jar to hold cosmetics. A millefleurs tapestry remained the despair of scores of artists and designers until a manufacturer of rugs determined to take advantage of this design for the improvement of American rugs. A designer of dress fabrics saw possibilities in the armor collection. A china painter studied Russian laces. Embroidered crests assisted in the design of American sport skirts. Florentine glass bottles offered suggestions for printed voiles. Ecclesiastical vestments were found full of suggestion for wall papers. The color for painted chairs was found in Chinese pottery. A paper soap wrapper design saw its beginnings in snuff boxes.

These are a few of the actual cases of recent weeks, all showing that in tracing fundamentals of design the manufacturer or his designer seeks his inspiration wherever it may be found and the differences of material, style, artist, period, race, or purpose are not considered barriers. Thus they have at their command the entire field of industrial art design of all ages, and their only limitation is that they shall properly express in terms of their own materials the design and purposes of the pieces which they themselves are producing.

And all of these uses of the collections are duplicated in the use of the Library and of the photograph collection and again in the use made of purchased photographs.

The Museum sells annually no less than sixty-five thousand photographic prints, all of which serve students' or designers' purposes.

Then there is the direct line of inspiration which remains a constant source of assured refreshment, having stood the test of age-long examination; that is, the use of furniture collections by furniture designers and manufacturers, or of the textile collections by textile manufacturers.

To meet these requirements on the part of the modern manufacturing and designing world, the Metropolitan Museum maintains a large and efficient force of assistants and an extensive system of study rooms, lantern slide and photograph collections, lending collections, and other physical means of assistance. There are a number of docents or museum instructors familiar with every detail of the galleries and their contents and there is a specially trained associate whose province it is to assist in bringing together the seeker and his objective, to act as a sort of liaison officer between the Museum and the world of art in trade. This member of the staff is a person qualified to assist manufacturers and designers from the standpoint of their own requirements. He makes it his business to visit shops and workrooms, he is familiar with the processes of manufacture and keeps abreast of the market, so that he shall be able to visualize trade values in museum facilities and thus help manufacturers toward their own objectives. To this extent he becomes a field worker and an advocate of the museum militant.

Scores of manufacturers and designers have taken advantage of this particular type of museum usefulness within the last five months; of these at least thirty had not definitely studied museum values as invested in business values before that time. The exhibition of work by manufacturers and designers, on view from January 13 to February 16, demonstrates some of the results of this type of museum activity, nor are all possible exhibits included, since transportation difficulties, the demand for early deliveries by clients of prospective contributors, not to mention

other handicaps, have militated against their inclusion. To the exhibitors here represented the Metropolitan Museum desires to make grateful acknowledgment, in view of their spirit of earnest coöperation and their recognition of taste as an asset in business.

R. F. B.

PRINTS AND ILLUSTRATED BOOKS ON EXHIBITION

IN THE most southerly of the three print galleries there is shown a selection of noteworthy illustrated books recently acquired by the Museum. Most important among them is undoubtedly a group of German Renaissance woodcut books from the gifts of Mortimer L. Schiff and Felix M. Warburg, which were noticed at length in the June, 1918, BULLETIN. Those shown are Dürer's *Apocalypse*, his *Underweysung der Messung* and *De Symmetria Partium*; the *Quatuor Libri Amorum* of Conrad Celtis, the *Works of Hroswitha*, and Eusebius' *Life of Saint Jerome*, all three of which are illustrated with woodcuts by Dürer; the *Revelations of Saint Bridget* with woodcuts by the so-called Benedikt-Meister, who may not inconceivably be shown by further investigation to have been no other than the youthful Dürer; the *De Officiis* of Cicero with the very charming illustrations by Hans Weiditz; the *Biblicae Historiae*, which is nothing more than a bound collection of Bible pictures by Hans Sebald Beham; the 1516 edition of the *Hortulus Anime* with the Springinklee woodcuts; the *Brunfels Herbal*, so important for its pictures by Hans Weiditz; and the *Theurdank*, famed not only for its many woodcuts by Burgkmair, Beck, Springinklee, etc., but for the peculiarly beautiful type in which it is printed. Other books shown are the "*Vedute altre prese . . .*" of Antonio Canaletto, the bound set of Goya's *Caprices* presented by M. Knoedler & Co., and two French Books of Hours, one the famous edition of August 22, 1498, printed by Pigouchet for Vostre, and the other an undescribed edition from the Kerver atelier, dated 1545, which contains brilliant impressions of

Geoffroy Tory's famous set of woodcuts of the *Passion*.

For the purpose of emphasizing the importance of the group of woodcut books about seventy-five noteworthy woodcuts of various times and schools have been hung about the gallery. The selection of the prints shown has been quite eclectic, ranging from a primitive, gaudily painted, German anonymous print of the fifteenth century, to the work of such contemporaries as Auguste Lepère in France and Rudolph Ruzicka in this country, and was made with the intention of bringing together within a small compass a series of single prints representative in one way or another of a number of the most important types of work embraced by the Museum collection. The number of color prints included is comparatively large. Most of the prints exhibited have not hitherto been put on exhibition, although a number of them were included in the exhibitions last year of Italian Renaissance woodcuts and of more important accessions.

Among the German prints of the sixteenth century it is worth while especially to call attention to the groups by Burgkmair, Cranach, and Hans Baldung, and to the odd examples of Wechtlin, Huber, Lucas of Leyden, and Jacob Cornelisz, among others. In view of the number of books shown which contain illustrations by Dürer, no single prints by him have been hung on the wall. The Italian Renaissance is represented by typical pieces from the hands of Ugo da Carpi, Boldrini, Scolari, Cambiaso, Antonio da Trento, Giuseppe Nicolò Vicentino, and Andreani. The succeeding period is very slightly represented—there being only a small group composed of prints by Goltzius and de Jegher, but including the one very rare woodcut attributed to Rembrandt by Bartsch. Of the eighteenth century there is a larger group, among which are to be noted the color prints of Le Sueur, Kirkall, Jackson, and Skippe, while the work of the Englishmen who, under the leadership of Bewick, worked out the technique of wood-engraving as distinct from that of wood-cutting, is shown in a number of fine examples. Of

the later nineteenth century there is a scattering from England, France, Germany, and the United States, there being examples of Linton, Lepère, and Rethel and such Americans as Kruell, Cole, and Ruzicka. The few important types of work not represented in the exhibition are such as are normally to be found only in bound volumes.

The labels prepared for the prints on the walls attempt succinctly to call attention to their more important aspects, whether artistic, historical, or technical, especial emphasis being laid upon any new development of which the particular print is typical. One of the things to which it is hoped the exhibition may incidentally call attention is the enormous range of the woodcut as an artistic medium. At the beginning, the amusing gaiety of the crude little Saint Onophrius, presumably made and daubed with color prior to 1480—the kind of woodcut that any patient school boy, provided he be furnished with a design not too fine in texture, might make in an afternoon with his jack knife on the side of a plank of smooth wood. The group of German prints in black and white, as significant in technique as in design—among the most astonishing renderings of powerful and expressive pen line ever made; the group of German color prints with their new and more complicated technique—based on the practice of making pen drawings on colored paper and heightening them with touches of Chinese white; and the Italian chiaroscuros, taking after the wash drawing in several tones of the same or similar colors. The black and whites of Scolari and de Jegher, among the most powerfully effective prints ever made in any medium, the de Jegher in boldest black line on a white ground, the Scolari, equally bold, conceived in terms of white lines cut from a black ground. The "Rembrandt," a rendering on the block of the loose and unschematized pen drawing of Rembrandt

and his school; a Hendrik Goltzius landscape, predicated throughout on the easiest method of using a knife on a wood-block; the portrait of a Roman emperor by Hubert Goltzius, which is one of the first attempts to combine etching and woodcut; and the Kirkalls in which mezzotint and wood-block are both used on the same print. The prints from Savage's *Hints on Decorative Printing*, in which the attempt was made to reach a complete rendering on the wood-block of the effects of watercolor drawing with a full palette (one of the prints shown is quite ugly but remarkable as having required no less than twenty-nine separate blocks); and, finally, the Baxter print, in which lithography and wood-block were combined in such a manner as to reproduce faithfully the most elaborate and minute color scheme. The work of Bewick who, at least traditionally, was the first to discover that the copper plate engraver's tool could be used on a wood-block—its typical form that of fine white line on a black ground; and how his lead was followed up by Clennell, who showed that black cross-hatchings could be made by the new method; and Harvey, Nesbit, and Branston, who carried this development so far that the world came for a time to expect that a woodcut should closely resemble a so-called line engraving. The reaction toward using the graver in a normal manner only that was led by Linton, and the American development in which wood-engraving ceased to be a line method and became a matter of tints, comparable, if to anything, to a mezzotint. And at the end, the work of Lepère and Ruzicka, who show that when an artist not only designs but also cuts or engraves his own work, he can freely unite on the one print any and all the methods of his predecessors to such an extent as he may deem proper. None other of the graphic arts can show such an astonishing variety of types of work as this—and the possibilities of the medium still remain to be fully explored.

W. M. I., Jr.

SIENESE AND FLORENTINE
PAINTINGS

TWO paintings lately bought and now shown in the Room of Recent Accessions represent two important phases of Italian art. The earlier of the two is a triptych of Sienese workmanship attributed by Langton Douglas and Osvald Sirén to Segna di Buonaventura.¹ The disposition of the work is as follows. In the center are the figures of the Madonna and the Christ Child blessing, seated on a throne that, though Gothic in character, still retains distinct traces of the Byzantine style, which is evident throughout the work. Angels and saints on a much smaller scale than these central figures are on either side of the throne, the saints being Paul and John the Baptist at the left and Peter and John the Evangelist at the right. Below, in a sort of predella, each in the niche of an arcade, are half-length figures of Augustine, Francis, Dominic, and Catherine of Alexandria. The left-hand shutter contains three subjects—the Betrayal, the Scourging, and the Carrying of the Cross. On the right-hand shutter there are but two scenes—the Crucifixion, occupying space equal to two of the panels on the other side, and the Pietà. The background throughout is gold.

This is the oldest Italian painting in our collection, excepting, of course, the classic frescoes from Pompeii. It exemplifies Sienese painting at the time of the transition from Byzantine formalism to the naturalism that inspired the early masters and on which modern art is founded. It displays the author's complete dependence on Duccio, but has at the same time many of the traits and the handling of the Byzantine style on which Duccio founded himself. This style was of a higher order of merit in Siena than elsewhere in Italy in the thirteenth century. The best expression of the late Byzantine style was its miniature illuminations and the qualities of our panel—high finish, definite forms, brilliant gem-like color, and beautiful

goldwork—suggest the handling of an illuminator.

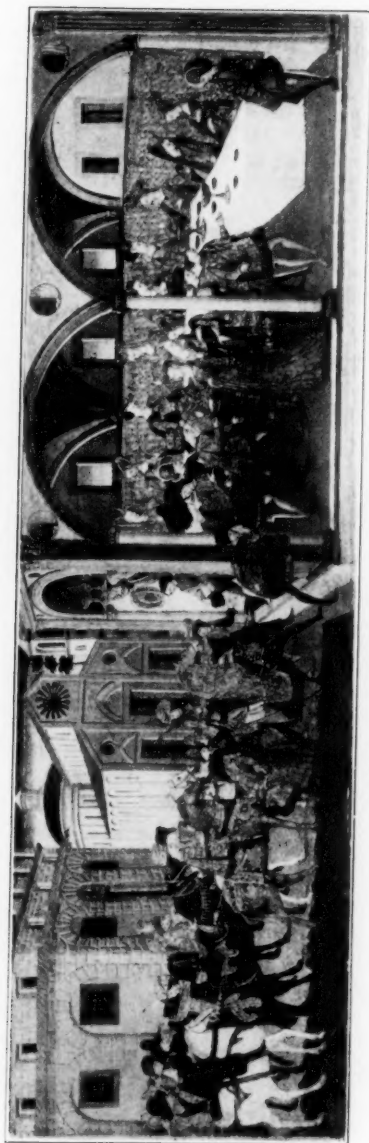
The compositions of the scenes and the poses of the figures are derived from the great altarpiece of the Siena cathedral by Duccio. In the small panels it is curious to notice how by relying on Duccio, our artist simulates a dramatic expression that he is not able to sustain in the carrying out of his pictures. The prevalence of the Byzantine character in the work points to its early date, soon after the finishing of Duccio's great altarpiece in 1311.

The other picture is a cassone panel or painted front for a marriage chest—a Florentine work of about 1450.¹ It was formerly in the Dollfus Collection in Paris (sold in 1912), where it was called *Ahasuerus Married to Esther*. Some owner in previous times, unable to find adequate proof of what he considered ought to be the subject, has helped his theory by printing the name *ESTER* underneath the figure of the bride.

But it is not Esther and Ahasuerus, nor is Dr. Schubring's name for it (*Cassoni*, No. 191), *Aeneas Visits Dido*, any better. It is a marriage, of course. At the left a prince with a large cavalcade rides through the streets of Florence; back of them are the Medici Palace and a church and bell-tower that may be intended for the Cathedral and the Campanile. The prince wears a gold brocade doublet, trimmed with fur, a gold cloth hat, and riding boots. His sergeant-at-arms, also in gold, rides ahead on a horse covered with gold trappings. In the retinue is a queer figure in a pointed cap and with long hair braided down his back, a Tartar or an Oriental evidently. A loggia where nine ladies sit at dinner occupies the right half of the picture, and from it a page, hat in hand, steps out to welcome the guests. In front of the table a gentleman, the prince perhaps (though he wears no boots, and any change of costume was rarely permitted in these narrative pictures), points to one of the ladies; her companion, seated next to her, raises her hand as if astonished at the excellence of the gentleman's choice.

¹Panel: H. 17½ in.; W. 55½ in.

¹Center panel, H. 30½ in.; W. 16½ in.; right-hand panel, H. 30½ in.; W. 8½ in.; left-hand panel, H. 30½ in.; W. 8½ in.



CASSONE PANEL, FLORENTINE, ABOUT 1450

The lady and the prince are married in front of the table farther to the right, the bridegroom places the ring on the lady's finger, and their union is blessed by an elderly gentleman who appears also on horseback in the prince's party at the left. A figure that should have importance in the interpretation of the story is that of a page who hides in front of the corner column of the loggia and listens to what is going on, in an attitude like the conspirator in a melodrama.

Two other works by the same artist, whose name has never been determined, are in American collections, both with the subject of Solomon and the Queen of Sheba; one in the Jarves Collection at Yale University, and one in the Boston Museum of Fine Arts.

B. B.

THREE NEW GREEK VASES

EOS, the goddess of dawn, is one of the most gracious creations of the Greek mind. She is the herald of the sun and precedes him in his daily course across the heavens. Homer calls her "rosy fingered" and with Hesiod and the tragedians a number of myths are developed concerning her. She becomes the wife of a mortal named Tithonos, for whom she has requested immortality, but has forgotten to ask eternal youth; she is the mother of Memnon, the Ethiopian king who is killed by Achilles; and she figures as the pursuer of the two young hunters Orion and Kephalos.

In Athenian vase paintings of the fifth century, Eos is a not uncommon figure. She is represented as a young winged woman flying with two water-jars from which she is pouring dew; or as mourning over the body of her son Memnon; or, most frequently of all, swiftly pursuing a youth in hunter's costume.¹

A red-figured stamnos (height, 12 $\frac{3}{4}$ in. [32.4 cm]), recently purchased by the Museum, shows such a pursuit scene on one side (fig. 1). The motion is not so rapid as on some similar representations; she has

reached her goal and is actually seizing the youth. He, as always on such scenes, is represented as evading the goddess, attempting to escape her and looking back with an expression of dismay. From inscriptions which occur on several representations of this subject, the hunter can be identified with the Athenian hero Kephalos, who was wont to hunt in the early mornings on Mount Hymettos, where Dawn discovered him. The old man shown on our vase as standing behind Eos, with one hand raised in astonishment, may be Deion, the father of Kephalos (compare the similar figures in Reinach, *Répertoire des vases peints*, I, p. 37, II, p. 81).

It is tempting to the modern mind to try to find plausible interpretations of Greek myths. Thus such pursuit scenes have generally been explained as symbolizing the fleeing of the morning star at the approach of dawn, Kephalos being then taken for the Athenian equivalent of Orion. In the sunrise scene in the British Museum (E466), where the stars appear as merry boys diving beneath the water at the advent of the sun's chariot, Eos is also represented as pursuing the fleeing Kephalos; so that in this case the current explanation of the myth rests on a sound foundation. It may be well to remember, however, that the Greeks readily invented and accepted such myths as poetic creations, without requiring the rational interpretations that we—and apparently also some of their own contemporaries—liked to make for them. Sokrates, at least, in Plato's *Phaedrus*, 229, D, calls such explanations "very pretty in general; but the inventions of a very clever and laborious and not altogether enviable man."

On the other side of our stamnos is what appears to be a scene of greeting or of farewell between a youth and a woman. Both extend their hands for the hand clasp, while a maid is standing behind, holding a garland—a parting or welcoming gift. The long spear held by the youth suggests that he is setting out for battle, or perhaps has returned safely home.

Both representations are executed with spirit and evident facility, but not with

¹For a list of such representations see Stephani, *Compte rendu*, 1872, p. 180, and Reinach, *Répertoire des vases peints*, *passim* (see index).

unusual finish. The style is that of the early fifth century B. C., when the eye, though no longer full face, was not yet drawn in correct profile. Surrounding both handles is a design of palmettes and scrolls, drawn in a free, spirited style.

From the potter's point of view the vase is a superb product. The shape is finely proportioned, the relation of the height to the width, the proportions of the neck, the body, the foot, and the handles to one

executed in the style of the "minor artists," who confined their decoration to a few ornamental motives, using the principal outside panels for inscriptions. The inscriptions are either signatures giving the artist's name, or toasts addressed to the user of the vase. On either side of our example we read $\chi\alpha\iota\rho\epsilon\ \chi\alpha\iota\ \pi\acute{\iota}\epsilon\iota\ \epsilon\upsilon$ (from which some of the letters are missing), "hail and drink well," a popular salutation on these vases.¹ In the interior of the kylix is a medallion



FIG. 1. ATHENIAN STAMNOS, EARLY V CENTURY B. C.

another, being all beautifully thought out. The handles, in characteristic Greek fashion, seem to grow out of the vase and have consequently a wonderful, living quality, in marked contrast with many modern handles, which appear to have been added as an afterthought; moreover, the place where they are attached, the size, and the curve are planned with great care from both a practical and an aesthetic standpoint.

Another Athenian vase, recently acquired, is a small black-figured kylix or drinking-cup (height, $4\frac{7}{8}$ in. [11.3 cm.]), of the sixth century B. C., said to have been found in Rhodes (fig. 2). It is delicately

of a sphinx surrounded by a tongue pattern, executed in charming miniature style. The vase is extraordinarily thin, light, and delicate, showing great skill on the part of the potter.

The third vase—a gift of Edward Robinson—belongs to an attractive fabric of early Greek vases, provisionally called Proto-Corinthian, its real home not having as yet been established. It consists principally of small lekythoi decorated, in the earlier stages of the fabric, with linear

¹ See the list given by Kretschmer, *Die griechischen Vaseninschriften*, p. 195, and the explanation there given for the unusual imperative form $\pi\acute{\iota}\epsilon\iota$ for $\pi\acute{\iota}\epsilon$.

motives, later with Oriental and archaic Greek designs. The latter are often executed with wonderful richness and care. In our collection we have a few examples of the earlier geometric period; the specimen just acquired (fig. 3) is the first we possess



FIG. 2. ATHENIAN KYLIX
VI CENTURY B. C.

of the much more important later class, dating from the seventh or early sixth century B. C. The workmanship is of good average quality. Though it cannot rival the famous Macmillan, Chigi, and Berlin specimens, which are indeed masterpieces of early Greek miniature work, it illustrates,



FIG. 3. PROTO-CORINTHIAN
LEKYTHOS

nevertheless, the exceptional charm and delicacy of this fabric. On its little pear-shaped body, not more than $2\frac{1}{2}$ in. high, it is decorated with four separate bands, three consisting of ornamental motives, one of warriors, figures facing, and male and female sphinxes. The paintings are

executed in brown color on the light buff clay, with incised details. The vase is said to have been found in Cervetri, in Italy.

G. M. A. R.

CHINESE PAINTINGS FROM T'ANG TO MING

WHILE the interest in Oriental pictures is steadily growing, the Museum has added several Chinese paintings to its collection; they are of different periods and kinds and will be most welcome to the many who wish to study the subtle art of the Far East.

The earliest is a most decorative large scroll ascribed to the later T'ang period. A long procession of ladies and high dignitaries passes in serried ranks over a bridge or along the railed borders of a lotus pond. The flowing garments, the ribbons and banners form a rhythmic, uninterrupted design, which fills the space of the long scroll with an unusually decorative design, spaced at regular intervals by the heads of the ladies and courtiers. The heads are drawn in simple outlines; without being realistic, they are so personal that they almost seem to be portraits. The picture has all the characteristics of T'ang art and reminds one of the famous bas-reliefs in the Lung-men grotto, also a procession of dignitaries and well known from the reproductions in Chavannes' book. The drawing is firm but shows as yet no sign of the brilliant brushwork of the later painter-calligraphers; the interest of the artist has been in the decorative lines with which he built up his composition and the splendid drawing of the faces.

Of a somewhat later date is the painting attributed to Li Chao Da. We see in a simple hut, the secluded dwelling of a sage, the great man receiving a visitor in the quiet atmosphere of a sheltered room, which contrasts strongly with the snow-covered, lonely surroundings. The picture, painted during the period of the Five Dynasties or the early Sung, shows the intimate communion with nature which is the great quality of the paintings of this period. The real subject is not the sage receiving his visitor, but the wintry feeling

of the lonely mountain scene, the trees laden with snow on a quiet day in early winter, and the contrast of the cold outside with the sheltered, comfortable room.

A very fine example of the well-known subject of the dragon in the clouds has been attributed to Chur Sun San. The dragon does not represent to the Chinese mind the cruel monster which the idea conveys to us westerners; besides its more abstract meaning as the emblem of cele-

claws, piercing the stirred masses, suggest lightning piercing the clouds. The almost realistic, surging thunder clouds are masterfully studied from nature and composed with great skill and taste. Evidently the picture has been slightly cut down, especially at the top—probably the edges had been damaged owing to repeated remounting—the trail of the thunder cloud, which after a beautiful sweep ends in a streak of light rain cloud in the right-hand



PROCESSION, T'ANG PERIOD (DETAIL)

tial power and might, the dragon is, so to speak, the patron of rain, rain the fertilizing power, bringer of wealth and plenty, a blessing to the country. Therefore, the Chinese see in the heavy thunder clouds gathering after threatening drought, the dragon bringing relief and the promise of coming rain. It is this aspect which is masterfully rendered in our picture. Furiously rolling and unfurling clouds of a coming thunder storm, which seem to sweep down ready to burst in abundant rain, suggest the tortuous lines of a powerful dragon; here and there the dark masses are rent and show parts of the benevolent monster, more grandiose than fearful, whose

upper corner, may have been a few inches longer, but very little of the original picture is lost. In its splendid preservation the picture gives us one of the most beautiful and attractive renderings of this popular subject so often hard and commonplace.

The head of Buddha, Gotama the Saviour, has been attributed to Wu Tao Tze, but this very early origin seems to me at least risky. The painting may be founded on traditions of the early master's work, but it is much more likely that it should be the work of Yen Hui, a master of the Yüan period. The head of the Buddha, not represented as the glorified deity, but as the man who has given up wealth and

position to follow his mission and to be the saviour of mankind, is full of compassionate, thoughtful expression. Realistic in conception, it shows the peculiar cranial formations, to the Oriental mind the outward sign of superhuman gifts, which in more conventional pictures are represented by symbolic decorative, sometimes jeweled



THE SEVEN PINES
BY TANG TZE HUA
YÜAN PERIOD

forms. The drawing, full of feeling, and the expression of the face are the real beauty of this picture.

The Ming picture of an elderly lady in a wonderful costume of harmonious brocades is a fine example of the portraits painted for the ancestral hall, where they were hung on the anniversary of the death and on the occasion of certain celebrations in memory of the deceased. They were often posthumous portraits, sometimes, however, painted during the lifetime and

put away till the inevitable day had come, always done in a formal, never varying position and in robes recalling early ages such as the person had never worn in life. The faces, very simply done without effects of light and shade, recall the European portraits of the sixteenth century, wonderfully impressive in their quiet dignity and simple Holbein-like lines.

From Ni Tsan, a well-known painter of the Yüan period, there is a simple and very charming landscape, the shores of a lake in the late autumn where a few tenderly drawn trees retain their last leaves. These leaves, cleverly painted with the calligrapher's consummate art, form the main feature and remind one of the skill with which Korin, the famous Japanese painter of the seventeenth century, applied his wet, masterly touches. The long series of inscriptions by different well-known artists of the Ming period shows that the picture was considered a gem which gave Ni Tsan at his best. One of the inscriptions is by T'ang Ying, the famous calligrapher, and precious as a specimen of his art. This picture and the Seven Pines by Tang Tze Hua, also of the Yüan period, are of the kind most prized by Oriental connoisseurs, and it seems easy to understand their appreciation. Nature is rendered just as seen, simply and truly, in the Tang Tze Hua with a realism which makes it difficult to understand that such a modern, direct vision was the work of a painter of the fourteenth century. What escapes the casual observer is the wonderful brushwork which could be produced only by an Oriental painter-calligrapher.

A scroll inscribed with grand, bold letters in which Mi Fei, the great Sung painter and calligrapher, puts down some of his ideas on the technique of painting, shows how splendid Chinese letters are when written with the strong but subtle and eminently dexterous brush of the calligrapher. The seemingly free and careless but in reality very studied letters, each in itself a splendid ornament, make us understand why an Oriental of the old school who prides himself on his beautiful writing has to practise at least an hour a day to keep his hand in training.

Then there is a scroll representing Lohans at rest and at play, saintly persons who have reached a spiritual higher plane but are quite human still in other respects. The painting is in the freer style of Li Lung Mien; the expression of the faces, admirably drawn, is rendered by a great artist even if it is not by the great master himself.

Another scroll by Kung Kai shows us philosophers in their different artistic occupations rendered in a free, almost impressionistic way with a keen eye for the funny side and a very lifelike expression.

S. C. B. R.

volume were prepared under the supervision of Henry Cousens in 1886-87 and 1889-90. On pages 49-51 of the Survey will be found an account of the woodwork now in our Museum, and a translation of a long inscription in the temple which affords definite information as to the date of the temple, the name of the founder, a list of Jaina pontiffs, etc. Plate IV is a reproduction of a photograph of the interior of the mandapa. Plates XX and XXI are carefully detailed drawings; one showing a section of the mandapa, and the other a plan of the ceiling.

The woodwork¹ in the Museum is iden-



LANDSCAPE SCROLL BY NI TSAN
YÜAN PERIOD

WOODWORK FROM THE TEMPLE OF VADI PARSVANATHA

WHEN the galleries of Indian art were opened to the public last spring, a brief description of the woodwork of a room (*mandapa*) from a Jaina temple, the gift of Robert W. and Lockwood de Forest, was published in the May number of the BULLETIN. Since then, further information has been obtained concerning this important monument of mediaeval Indian art. Through the courtesy of Stewart Culin, Curator of Ethnology in the Brooklyn Institute, our attention has been called to the publication in *The Architectural Survey of Western India*, Volume IX, 1903, of the woodwork given by Messrs. de Forest. This volume is concerned with the architectural antiquities of Northern Gujarat, more especially of the districts included in the state of Baroda, and is the work of two distinguished archaeologists, James Burgess and Henry Cousens. The drawings and photograph illustrating the

tical with that published by Burgess and Cousens, and the correctness of the present installation is established by these drawings made before the woodwork had been removed from the temple. It should be mentioned, however, that in our reconstruction, grille work has been substituted in the upper part of the walls for an iron grating or cage shown in the photograph. The purpose of this grating was to enclose the dome against bats and swallows. The modern grille work forming the lower part of the walls, as the woodwork is now set up in the Museum, serves a decorative purpose, but does not follow the original construction of the mandapa. Unfortunately, neither the drawings nor the photograph show the structure below the frieze nor give the ground plan of the temple; but presumably the superstructure was borne upon columns, thus permitting access to the shrine and other halls.

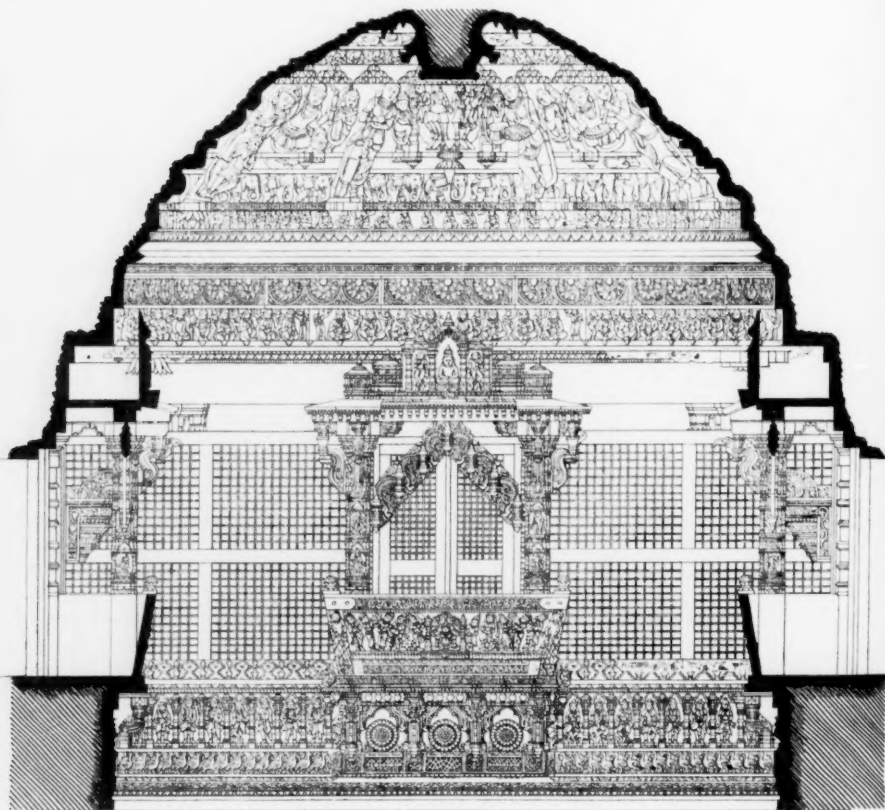
The town of Patan, whence comes our woodwork, lies on the left bank or south

¹Purchased by Lockwood de Forest at Patan.

side of the Sarasvata River in the flat, sandy plain of Northern Gujarat, about sixty-six miles northwest of Ahmadabad, in the state of Baroda. Patan, also known as Anahilavada, Anahillapura, etc., is one of the oldest and most renowned cities of Gujarat, and a center of Jain culture. The temple of Vadi Parsvanatha, located on

as co-founders, on the advice of the Jaina pontiff Jinachandrasuri VI, entitled by the Emperor Akbar "the most virtuous, glorious pontiff of the age."

The Jina Parsvanatha, to whom the temple is dedicated, is the twenty-third in order of succession of the twenty-four Tirthakaras or perfected saints worshiped



SECTION OF THE MANDAPA IN THE TEMPLE OF VADI PARSVANATHA
FROM THE ARCHITECTURAL SURVEY OF WESTERN INDIA, VOLUME IX, PLATE XX

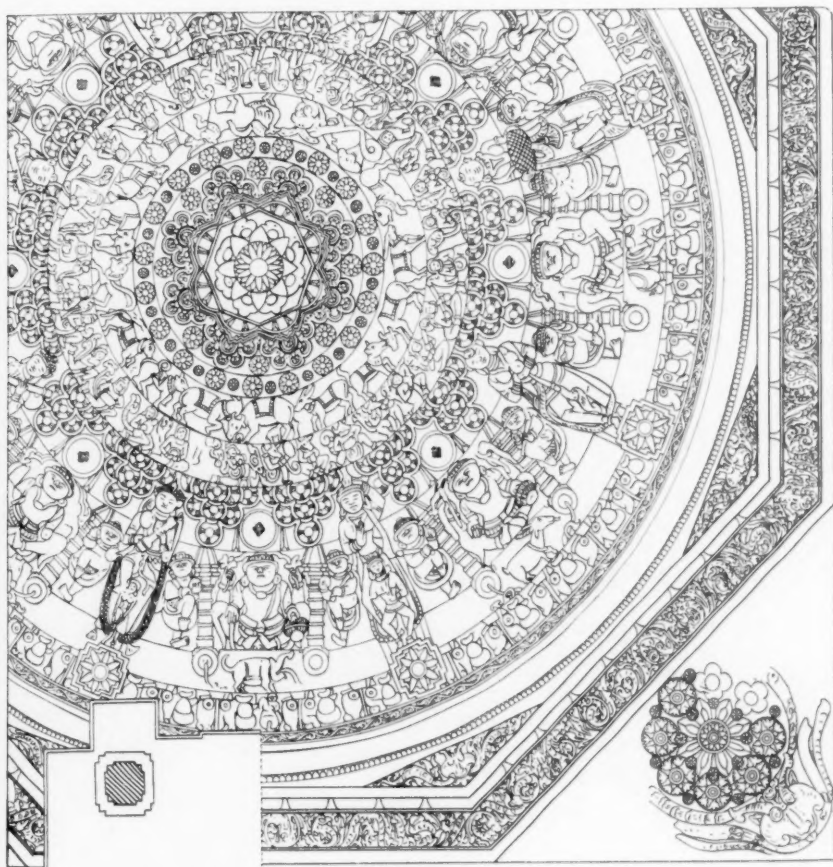
Jhaveri Street, was built between 1594 and 1596. A marble slab built into the wall of the principal mandapa of the temple bears a long inscription from which we learn that the temple was dedicated to the Jina Parsva of Vadipura; that its construction was begun on November 11, 1594, and the image dedicated on May 13, 1596; that the temple was founded by Ratnakumyaraji of the Osval clan, with his sister (?) and daughter

by the Jainas. Jainism, a religion still influential in India, is of contemporary origin with Buddhism (VI century B. C.), and was founded, according to tradition, by Mahavira, the twenty-fourth Tirthakara or Finder of the Ford through the Ocean of Rebirth.

In the carving of the ceiling may be noted eight seated male figures, each with two attendants. These are the eight

regents of the points of the compass, each with his vahana or conveyance represented beneath his throne. Originally, eight large bracket figures, now missing, of musicians and dancers, separated the regents. A lotus-shaped pendant and concentric circles with figures and bands of ornament

ing, designs and figures are precisely the same as are found in stone. But with the Hindu workman, whatever was practicable in stone seems to have been regarded as equally so in wood, and vice versa." Certainly these carvings give ample evidence of great technical skill and feeling for de-



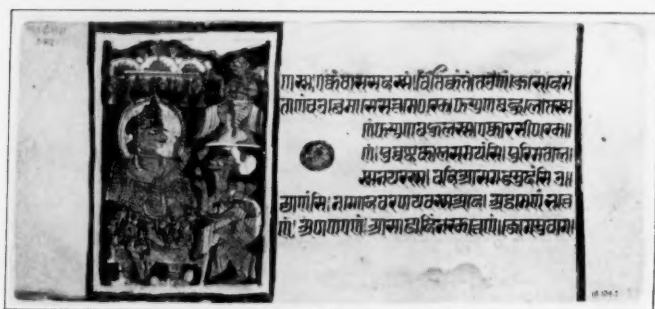
DETAIL OF CEILING, TEMPLE OF VADI PARSVANATHA

REDRAWN FROM PLATE XXI, THE ARCHITECTURAL SURVEY OF WESTERN INDIA, VOLUME IX

complete the sculpture of the dome. The decorative carvings of the spandrels are particularly fine. Gaja Lakshmi and other deities, dancing figures, musicians, etc., are represented on the elaborately carved balconies. In the frieze below are musicians and dancers and various ornamental carvings.

Dr. Burgess remarks that "all the carv-

sign. So bountiful is the enrichment of surfaces, so numerous the decorative motives, that the visitor's first impression is apt to be one of bewilderment, but more prolonged observation is surely rewarded by the discovery of beauties of line and form which are today, as centuries ago, a source of unfailing delight to those who possess the "seeing eye." J. B.



PAGE FROM AN INDIAN MANUSCRIPT DATED 1461

ACCESSIONS AND NOTES

THE ANNUAL MEETING OF THE CORPORATION. The forty-ninth annual meeting of the Members of the Corporation of The Metropolitan Museum of Art will be held in the Board Room, Monday afternoon, January 20, at 4:30 o'clock.

A report of the transactions for the year 1918 will be presented and addresses will be made by the President, Robert W. de Forest, and others.

Afterward tea will be served.

MEMBERSHIP. At the regular meeting of the Board of Trustees, held on December 16, the following persons, having qualified for membership in their respective classes, were elected:

FELLOWS IN PERPETUITY

HOWARD RUSSELL BUTLER
Vice President, National Academy of Design
HARRY W. WATROUS
Secretary, National Academy of Design
MRS. J. PIERPONT MORGAN, SR.
JOHN A. ROEBLING

FELLOW FOR LIFE

MRS. CHARLES D. DICKEY

SUSTAINING MEMBER

RAYMOND PITCAIRN

Eighteen persons were elected Annual Members.

AN INDIAN MANUSCRIPT. In the Room of Recent Accessions are shown this month eight pages from an illus-

trated Indian manuscript, dated 1461, of the Kalpa Sutra of Bhadrabahu (lives of the Jinas, particularly of Mahavira, founder of the sect). The leaves include the first and last pages of the book. The last page is dated Samvat 1519 (A. D. 1461). Among the subjects the following may be noted: Diksa or tonsure of Mahavira, who is attended by the God Sakra; Nativity of Mahavira, the child with his mother Trisala. The script is a mediaeval form of Nagari; the language, Prakrit.

Illustrated Indian manuscripts are very rare, particularly of so early a date as this one. A manuscript in the British Museum dated 1427 and two manuscripts in the Boston Museum, undated but belonging to the early part of the fifteenth century, together with the manuscript now under consideration, are probably the oldest known Indian paintings on paper.

PRINTS IN THE ROOM OF RECENT ACCESSIONS. About the walls of the Room of Recent Accessions have been hung etchings by J. Alden Weir and wood engravings, in black and white and in color, by Rudolph Ruzicka, selected from the large and representative collections of their works which the Museum now possesses.

TOMB SCULPTURES.—Two examples of funerary sculpture, one dating from the fourth to fifth century and the other from the early years of the thirteenth century, are exhibited this month among the new

accessions by purchase. The earlier of the two pieces is a fragment of a sarcophagus of the so-called Asia Minor type, of which the Sidamara sarcophagus in the Constantinople Museum is perhaps the best-known example. Of this type between twenty and thirty sarcophagi, or fragments of sarcophagi, mostly the latter, are known. Opinions vary as to the date, ranging between the third and fifth century. The mingling of classical and Asiatic elements in these sarcophagi gives to them an unusual interest for the student of the history of art.

The fragment purchased by the Museum represents a bearded man reading a scroll, seated in a niche between columns. The material is marble. This seated figure closely resembles similar figures on the Sidamara sarcophagus and on that from Selefkeh. These figures evidently represent the deceased, judging from the position given them in the decorative scheme of the sarcophagus. Our piece was previously in a private collection in England, and is said to have been bought by the former owner during his travels in Asia Minor.

The other new accession is an impressive example of Italian Romanesque sculpture. It is a large sarcophagus of Veronese marble, North Italian, of the twelfth century. The lid, which possibly bore a representation of the deceased, is now missing, and the sarcophagus has evidently been used for many years as a watering trough. The front is decorated with sculpture in low relief of the Madonna, seated on a Byzantine throne and holding on her right knee the Divine Child, who raises His

hand in blessing. On either side of this group is a shield, also in relief, bearing the arms of the Sanguinacci family. The arms may be described as follows: per bend azure and argent; two wings depressed, addorsed, counter-changed. At each end of the sarcophagus is a medallion in low relief of the Cross surrounded with decorative foliage; at the angles of the sarcophagus are small engaged columns with acanthus capitals. The back is without ornament, as the sarcophagus was undoubtedly placed against a wall, probably on brackets. Italian sculpture of this period is so rarely available that the new accession is a very welcome addition to the Museum collection of mediæval sculpture.



SAINT PETER
BY JACOB CORNELISZ

AN UNDESCRIBED
WOODCUT BY JACOB
CORNELISZ. In an
extra-illustrated copy
of the first edition of
Jackson and Chatto's
well-known Treatise
on Wood Engraving,
purchased about a
year ago, there was
found an unsigned
woodcut of Saint
Peter, 12 $\frac{3}{4}$ inches high

and 9 $\frac{9}{16}$ wide. It had lost its four corners, and very early in its career had been colored in light yellow and two shades of brownish red—colors quite typical of the early sixteenth-century Netherlandish work. A manuscript note beside it on the page stated it to be a color print by Wohlgemuth, each of which statements, however, was obviously untrue. It seems to be unquestionably the work of Jacob Cornelisz, and is here reproduced because it is not described in any of the available printed catalogues of his work. Campbell Dodgson writes me that he concurs in this attribution.

W. M. I., JR.

EXHIBITION OF JAPANESE COLOR PRINTS. In Gallery H 11, the room devoted to Japanese prints, the Hiroshiges have been removed and a selection of the so-called primitives has taken their places.

THE PALMER COLLECTION OF FURNITURE. To make room for the exhibition of work by American manufacturers and designers brought together to show Museum influence, it was necessary on January 6, to remove from exhibition temporarily the recently purchased George S. Palmer Collection of eighteenth-century American and English furniture, which was shown during December in Wing J. Within a short time these remarkable examples of English and American furniture will again be available for study, as it is planned to place them on exhibition in the galleries of English and American decorative art in the Pierpont Morgan Wing and in the supplementary galleries in the basement of Wing H.

THE CHILDREN'S BULLETIN. Simultaneously with the completion of the thirteenth volume of the BULLETIN with the December, 1918, issue, the Children's Bulletin reached the end of its second year. This quarterly publication¹ for the boys and girls included in its second volume the following stories, any or all of which may be procured by sending to the Museum: The Gift of the Moon Princess, an old Japanese legend adapted and given a new ending in order to link it with the processes of lacquering and form an

introduction to the study of the Japanese lacquers of the Museum collection; A Glass-Blower of Murano, a story based on fact that reveals the artistic ideals of some of the workers in this exquisite fabric; From Domremy to Rheims: how a Girl's Dream Came True, a retelling of the wonderful life of Joan of Arc up to the day when her king was crowned, with reference to such objects in the Museum as Bastien-Lepage's painting and the helmet reputed to have been worn by the Maid; and A Family of Cathedral Builders, an attempt to give in story form some suggestion of the spirit of the age when the Gothic churches were built and a few of their chief characteristics. These stories have been made as full of color and life and conversation as the subjects permitted, with the needs of story-tellers in mind, and have proved serviceable for such use, as well as for the reading of the children themselves.

INDEX TO VOLUME XIII OF THE BULLETIN. An Index to the thirteenth volume of the BULLETIN, completed with the December, 1918, issue, has been prepared and will be sent to the Fellows of the Museum, as well as to all the libraries and museums on our mailing list. It will also be sent to any person who received the BULLETIN, if he will apply for it by postcard during the next thirty days. By this method of distribution, it is hoped to comply with the request of the Government to conserve the paper supply and to place the Index in the possession of every person for whom it has any value.

LIST OF ACCESSIONS AND LOANS

DECEMBER, 1918

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.	Brassard-gauntlet, North Indian, XVI—XVII century	Purchase.
(Wing H, Room 5)		
CERAMICS.	†Cup, Sino-Lowestoft, English, XIX cent.	Gift of Miss M. A. Taft.
DRAWINGS	*Drawings (3), by John Flaxman, British, 1755—1826.	Gift of Scott and Fowles.

¹Price, 10 cents a number; 40 cents a year.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
DRAWINGS	*Drawings (3), by John Flaxman, British, 1755—1826.	Purchase.
MEDALS, PLAQUES, ETC.	†Bronze medallion, by Paul Manship.	Purchase.
MINIATURES AND MANUSCRIPTS.	Scroll, writing, by Mi-Tei, Chinese, Sung dyn.	Purchase.
(Wing E, Room 11)	Miniatures (4), Indian, middle of XVII to middle of XIX century.	Purchase.
(Wing E, Room 13)	Twelve paintings, Chinese, T'ang, Sung, Yüan and Ming dyn.	Purchase.
PAINTINGS.	†Pastel, Three Queens (from Two Noble Kinsmen), by Edwin A. Abbey, dated 1895.	Gift of Mrs. Edwin A. Abbey.
(Wing E, Rooms 8, 9, 11)	*Book, illustrated by Utamaro, Japanese, XVIII century.	Purchase.
PRINTS, ENGRAVINGS, ETC.	*Book, illustrated by Utamaro, Japanese, XVIII century.	Purchase.
REPRODUCTIONS.	Casts (3) of statues:	
(Floor I, Room 40A)	Sleeping Faun, by Edward C. Potter;	
	The Sun Vow, by Hermon A. MacNeil;	
(Floor I, Room 40B)	Michael Angelo, by Paul W. Bartlett, —American	Purchase.
TEXTILES	†Embroidered silk cushion, Chinese, early XIX century	Purchase.
	†Embroidered hand, Italian, XVII century	Purchase.
WOODWORK AND FURNITURE	*Bureau desk, French, XVIII century	Gift of Jacques Seligmann of Paris, in memory of J. P. Morgan and as a souvenir of the help which the Americans have given to France during the war.

LOCATION	OBJECT	SOURCE
(Floor II, Room 22)	Pieces (4) of silver, American, late XVIII cent.	Lent by Hon. A. T. Clearwater.
(Seventh Classical Room)	Terracotta statuette, Eros, IV—III cent. B. C.	Lent by Waters S. Davis.
(Floor II, Room 1)	Rug, Chinese, Ch'ien-lung period.	Lent by J. Pierpont Morgan.
(Floor II, Room 24)	Portrait of Mrs. Yates, by Sir Joshua Reynolds	Lent by Mrs. Junius S. Morgan.

CALENDAR OF LECTURES

JANUARY 25—FEBRUARY 16, 1919

January	25	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	25	American Contemporary Painting	Edith R. Abbot	4:00 P. M.
	26	Story-Hour	Anna C. Chandler	3:00 P. M.
	26	Subject and speaker to be announced		4:00 P. M.
February	1	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	1	The Origin and Nature of Gothic Art	Albert C. Phelps, Cornell University	4:00 P. M.
	2	Story-Hour	Anna C. Chandler	3:00 P. M.
	2	Processes of Painting	Dudley Crafts Watson, Milwaukee Art Inst.	4:00 P. M.
	4	Gallery Talk (For Public School Teachers)	Museum Instructors	3:45 P. M.
	8	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	8	An Appreciation of Gothic Architecture	Albert C. Phelps	4:00 P. M.
	9	Story-Hour	Anna C. Chandler	3:00 P. M.
	9	The Making of an Etching	Arthur W. Heintzelman	4:00 P. M.
	15	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	15	Dutch Painting	Philip L. Hale	4:00 P. M.
	16	Story-Hour	Anna C. Chandler	3:00 P. M.
	16	Processes of Sculpture	Hermon A. MacNeil	4:00 P. M.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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MEMBERSHIP

BENEFACTORS, who contribute or devise \$50,000	
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays. Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 5 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.